

Southern teams claim 2 state championships *In debate. . .*

Missouri Southern's debate team took the state championship for the third year in a row last weekend at Warrensburg. Lori McDaniels and Julie Storm, Webb City freshmen, took first place in junior debate, ending with a 5-1 record.

Said coach Dick Finton, "From the beginning, Julie and Lori had their minds set to win the state championship. It was a goal that we set at the beginning of the year, and we achieved our goal."

A win the week before the state championship gave the two the confidence they needed. "The win at Northwest Missouri helped them a lot in confidence," said Finton. "A lot of debate is confidence. Lori and Julie were not nervous as they have been in other tournaments. They were sure of themselves."

The team of Bill Coakley, Okmulgee, Okla., and David Hopkins, Neosho, finished second in senior debate. "Bill and Dave worked very hard because they knew that they had lost a couple of rounds and knew they had to win the rest to place at all," said Finton.

Finton was pleased and proud of his team's performance. "It was a two-fold thing—we had pride and a goal that we knew we had to achieve, and it was done. One of the things that helped at this specific tournament was that we all worked on talking and persuading judges rather than utilizing the NDT (National Debate Tournament) style of debate."

Said Finton, "I knew that Lori and Julie were the best junior team there. Most of the other coaches picked them to win. Most of the other coaches picked Dave and Bill to place somewhere in the top three."

. . .and in shooting

Missouri Southern's winningest varsity team brought home two major trophies last weekend, including the Missouri State Championship for the second year in a row. The squad also won the championship at the Big 8 Match in Lincoln, Neb.

The five member team took first place and set new state records in the Missouri State College Rifle Championship—three position competition and in the Missouri State College Precision Air Rifle Championship.

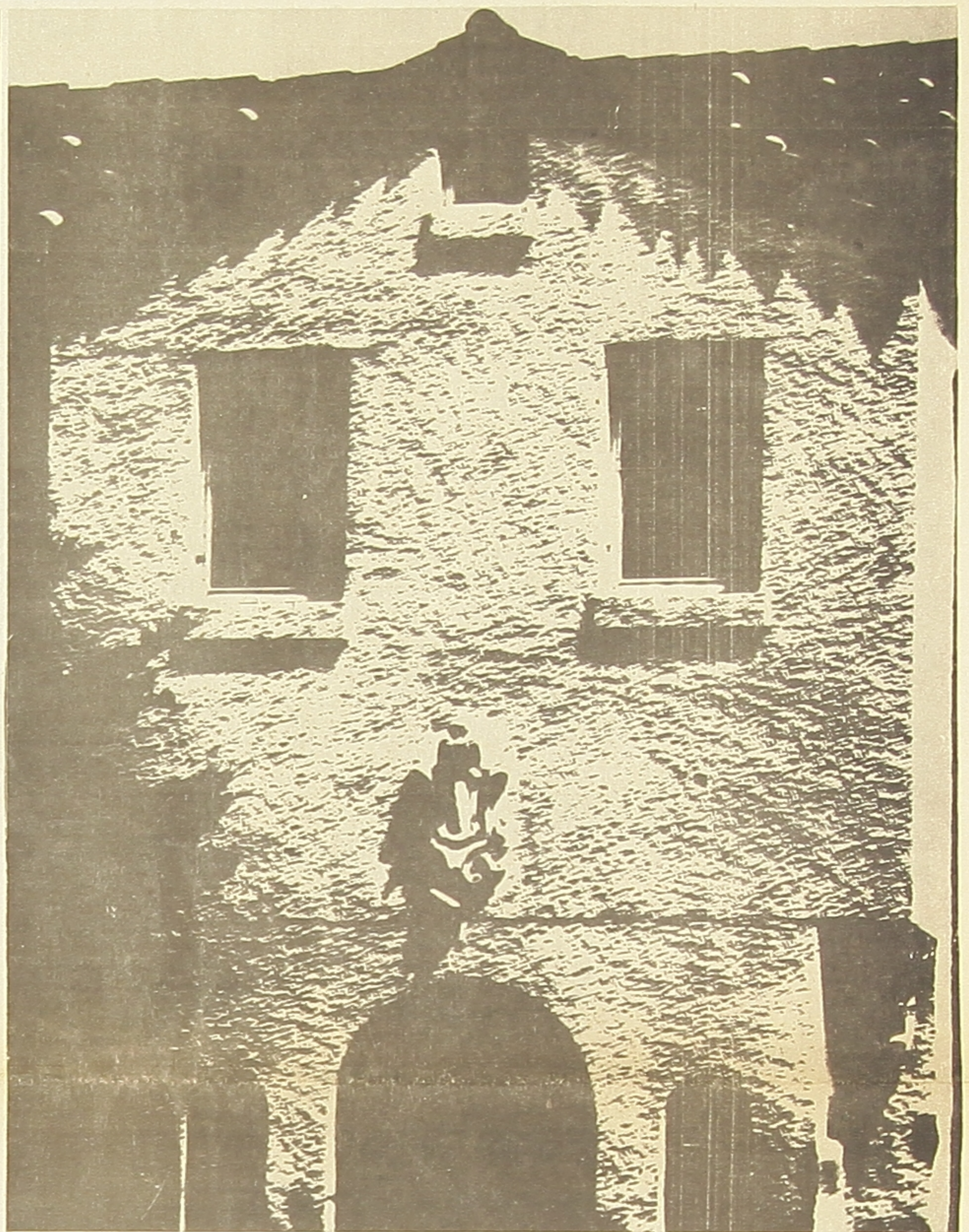
In the three position competition the team garnered 2,161 total points, shooting prone, standing, and kneeling. A record total of 1,047 was accumulated by the three members shooting the precision air rifle match.

The meets were held in conjunction with the 45th Annual Midwest Rifle Championship at Kemper Military School in Boonville, pitting the Southern team against 15 Missouri teams in the a state match.

Southern shooters took the championship of the Big 8 Invitational Match Friday in Lincoln, competing against colleges and universities from all over the country. On Saturday the team won second place in the Miner Invitational Match held at the University of Missouri—Rolla.

The five member team includes Kevin Cornell, Butch English, Mike English, Mark Brown, and Ryan Ridings. Cornell was a shooter at Parkwood High School before coming to Southern. The other four were all members of the International B-B gun Championship team from Joplin.

Coach Mike Rogers works with the team in practice about 10 hours a week. The shooters are on the rifle range in the Police Academy at 6:30 a.m. three days a week. With four of the five team members having two to three more years of competition, Southern should be able to look forward to maintaining its showing at future matches around the country.



Variations in the weather cast a different appearance to the front of the old mansion house on campus, giving it at times an almost eerie look. It's the same house, however.

Nominations now sought for teaching awards

Nominations for the college's first outstanding teaching awards are now being taken and will be accepted until March 28.

The Missouri Southern Foundation last fall agreed to fund a program which would recognize outstanding teachers on campus as a means of supporting President Darnton's position of improving academic excellence on campus.

The Foundation, accordingly, will fund an award of \$1,000 to one person designated as the Outstanding Teacher on campus and a second \$1,000 award to the Outstanding Teacher of a Freshman Subject.

While the Foundation will fund the awards, the college is responsible for selecting the recipients.

President Darnton, a representative from the Academic Policies Committee, and the Vice President for Academic Affairs have been meeting with the summer Ad-Hoc Committee on Evaluations and with the emeritus faculty of the college to develop procedures for nomination. The emeritus faculty—those persons who have retired from the college—will make the selections. The awards will be presented at commencement in May.

To be eligible for the awards a faculty member must be teaching at least six credits a semester and must be in at least the third year of teaching at Missouri Southern.

Any faculty member, alumnus, or student may nominate a teacher for one of the awards. Forms for nominations are being distributed in various means but may be picked up at points in the Business Administration building, Billingsly Student Center, Reynolds Hall, Spiva Library, Hearnes Hall, the Fine Arts Complex, and Taylor Hall. Forms also are being enclosed with this edition of The Chart

mailed to alumni.

Freshman level courses are those numbered less than 200, and any teacher of a 100 level course, therefore, may be nominated as the Outstanding Teacher of a Freshman Subject. Any teacher, of course, is eligible for either award, providing he/she meets the other requirements.

Forms should be completed and returned no later than March 28, 1980. They may be returned to the Dean of Students Office, 211 Billingsly Student Center, or the Office of Academic Affairs, 100 Hearnes Hall.

Promotions, evaluations occupy faculty attention

Faculty members desiring to be promoted are to note the deadline of March 28 when completed applications are due.

Nominations for promotion may be made by department heads, deans, or by the individuals themselves, according to Dr. Floyd Belk, vice president for academic affairs.

Each faculty member nominated or applying for promotion is responsible for constructing a dossier setting forth his credentials and qualifications. Each dossier must contain, at the minimum, a letter from the department head and a letter from the appropriate dean. In addition, the faculty member should submit any additional information he/she feels supports the promotion.

The completed dossier is to be filed with the dean of the faculty member's School by Friday, March 28.

The vice president for academic affairs will certify eligibility of each faculty member for promotion according to the criteria set forth by the college's promo-

tion policy outlining minimum requirements for each rank.

A copy of the certification will be sent to each faculty member applying or nominated for promotion.

Completed dossiers will be turned over to the College Promotion Committee on March 31. That committee will consider all applications and make recommendations to the vice president for academic affairs who will then make his recommendations to the president of the college.

The president will act on the recommendations and make his own recommendation to the Board of Regents who will take the final action.

The president has said that if he carries to the Board a recommendation on an individual which is other than the recommendation made by the committee he will meet with the chairman of the Promotion Committee to discuss the specific case or cases.

The same basic evaluation system as used in the past will be used again this year for faculty members, according to Dr. Floyd Belk, vice president for academic affairs.

Earlier in the year President Darnton had established a committee to review and possibly restructure the faculty evaluation system. It was agreed at that time that should the study be incomplete by this spring that the faculty would be evaluated with the ICES (the student evaluation formed used this year in place of the Student Instructional Report), the administrative assessment, and the activities analysis. Since the committee's work is not complete, that system will be used.

Under this evaluation system a faculty member has a possible score of 100 points with 45 being based on the student evaluation tabulations, 25 from department heads' evaluation of each faculty member, and 30 from college and professional activities.

Students filled out evaluation forms in all classes last fall, and those results have

been computerized and results returned to faculty members. Nine questions were used with each question asking the student to rate the faculty member on a scale of 1 (low) to 5 (high). The results are multiplied on each form. For example, if a faculty member was rated 5 on each on the 9 questions, his score for that form is 45. An average then is taken of all forms in each class and a final score arrived at. The class averages are found and a score then made.

Those results will be forwarded to department heads on March 24. Meanwhile, faculty members will receive Activities Analysis sheets on Monday. These call for each faculty member to list his various college and professional activities. Each faculty member will then meet with his department head during the week of March 17-21 to receive his administrative assessment and to present his activities.

Results of the evaluation system are used by the college to help determine pay raises, promotions, and tenure for faculty members.

etcetera

Navy reschedules

The U.S. Navy, which originally was scheduled to be on campus yesterday for interviews, will, instead, be here next Wednesday.

According to Lorine Miner, director of career planning and placement, any student or alumnus may interview with the Naval officers in the stairwell of the Billingsly Student Center from 9 a.m. until 5 p.m.

Recital to be given

Charles Thelen and Robert Harris of the Missouri Southern music faculty will present a joint recital at 8 o'clock tonight in Phinney Recital Hall in the music building.

Classical and contemporary music for clarinet and piano will be performed, including works by Mozart, Schumann, Liszt, Chopin, and Bernstein. The recital is free and open to the public.

Interviews set

The State of Arkansas Office of Field Audit is on campus today interviewing accounting majors for tax auditor trainee positions.

Interviews are being conducted at the Placement Office, Room 207 in the Billingsly Student Center. Interested persons should have appointments.

Applicants must have a minimum 2.5 grade point average and be willing to relocate to Rogers or Bentonville, Ark.

To be eligible for interviews, persons must be alumni of the college or graduating seniors of December, 1979, or May, 1980, and have credentials on file in the Placement Office.

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the Arts

What's Happening

At the Movies

American Gigolo. Story of male prostitution in the new west. Directed by Paul Shrader and starring Richard Gere, Lauren Hutton, and Nina Van Pallant.

All That Jazz. A Broadway director faces death after a life of sex and drugs. Starring Roy Scheider, Jessica Lange, Ann Reinking, Leland Palmer, Cliff Gorman, and Ben Vereen. Directed by Bob Fosse.

The Jerk. With Jerry Lewis style, Steve Martin becomes a repulsive jerk. Also starring Bernadette Peters and directed by Carl Reiner.

Kramer vs. Kramer. Two divorced parents fight over the rights of raising their son. Directed by Robert Benton and starring Dustin Hoffman, Meryl Streep, Justin Henry, and Jane Alexander.

Chapter Two. Based on the romance of Neil Simon and Marsha Mason. Starring Marsha Mason and James Caan.

The Fog. After the success of *Halloween*, the Fog moves in. Starring Adrienne Barbeau, Jamie Lee Curtis, and Janet Leigh. Directed by John Carpenter.

The Last Married Couple in America. Light comedy about sex and divorce. Starring George Segal and Natalie Wood.

Saturn 3. Will the robot get his date with Farrah? Starring Miss Fawcett, Kirk Douglas, and Harvey Keitel.

In Concert

Z Z Top (rock 'n roll)
Tuesday, March 11
Hammond Student Center
Springfield, Mo.
Tickets \$8.50

Jefferson Starship
Friday, March 14
Memorial Hall, 8 p.m.
Kansas City, Kansas
Tickets \$9.50
Send a self-addressed, stamped envelope with check or money order plus 50 cents per ticket to:

Capital Tickets
P.O. Box 3428
Kansas City, Missouri

Johnny Cash Show (country)
Saturday, March 22
Memorial Hall, 9 p.m.
Kansas City, Kansas
Tickets \$7.50, \$8.50

Send a self-addressed, stamped envelope with check or money order plus 50 cents per ticket to:
Memorial Hall
600 N. 7th
Kansas City, Kansas 66101

On Record

Danny Davis & Willie Nelson With the Nashville Brass. RCA. Vintage Willie Nelson with new instrumental tracks.

Lene Lovich. **Flex.** Stiff—Epic. Second album from eccentric, yet talented, pop vocalist.

Ramones. **End of the Century.** Sire. Heavy metal rock 'n roll merges with producer Phil Spector to create a more commercial Ramones.

Linda Rondstadt. **Mao Love.** Caught up in a New Wave craze, Linda rocks heavier throwing her MOR image aside.

Utopia. **Adventures in Utopia.** Bearsville. Todd Rundgren moves toward a more art rock style.

On Campus

Thursday, March 13
Tulsa Opera, *Die Walkure*
Tickets \$3.00, Room 102 Student Center

Tonight
The Great Dictator
Charlie Chaplin
3rd floor, Student Center, 7 p.m.

Graphic arts his field, teaching love of Wren

By Joel Alumbaugh

Getting his start by pinstriping cars in the 1950's, Leonard Wren has worked his way through the graphic arts field to be a teacher and well-known artist. Wren is an art teacher at Crowder College in Neosho.

"There's a lot of aesthetics in cars," said Wren. "Instead of painting pictures, I was working with cars. I didn't really think about it consciously at the time, but it was a personal statement."

Wren built and drove his own hot rods in the '50's. "I've always been interested in cars and to support my habit I started doing pinstriping and lettering. I supported myself like this for about two years."

Drag racing, legal or otherwise, was popular and important during the '50's. "Your identity was your car," said Wren.

Born in Southeast Kansas, Wren graduated from high school in Coffeyville, and went to college in Coffeyville for one year. He and his family moved to Neosho last year. He said that he likes the beauty of the area, the low cost of living, and that this is a "sensible" place to live.

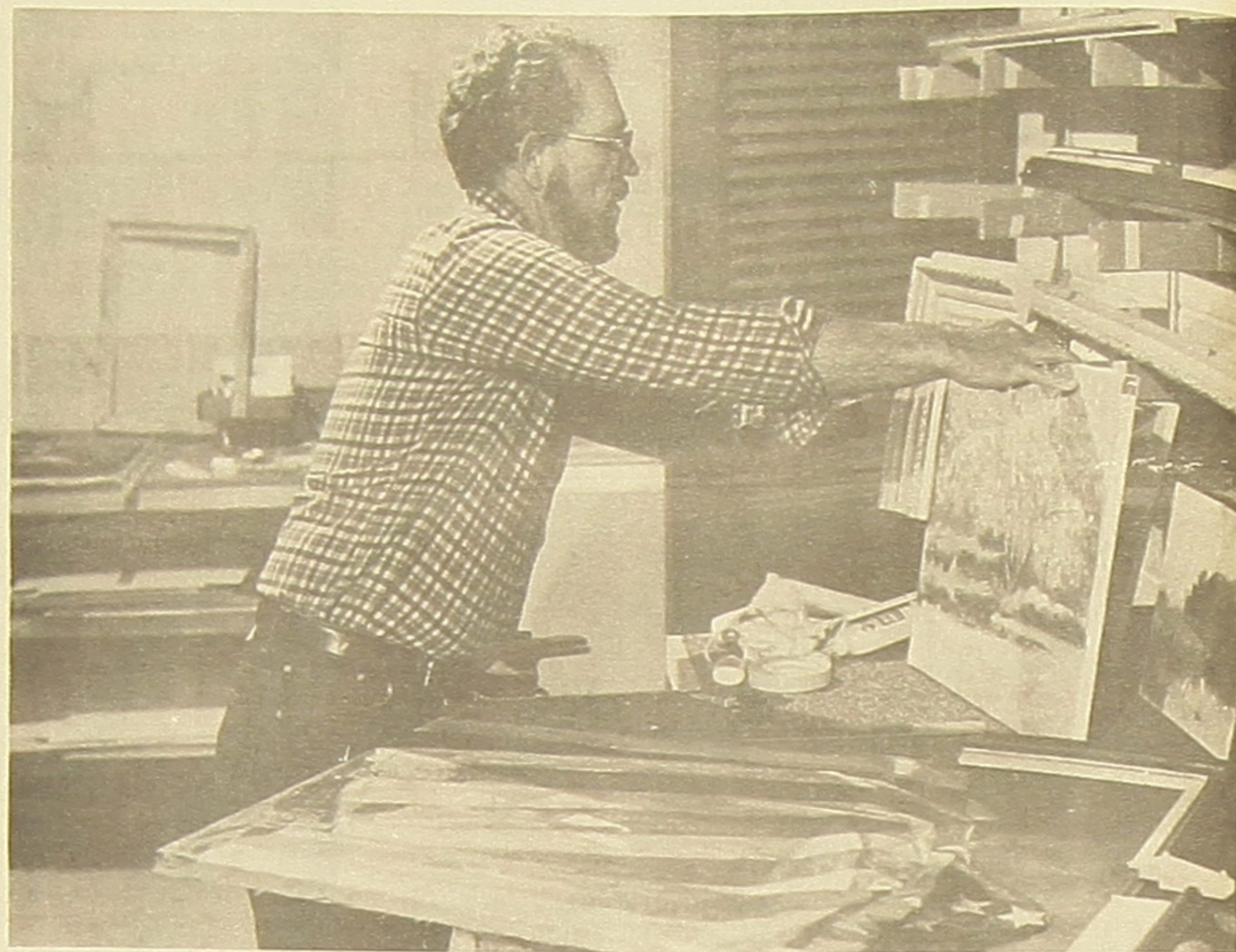
Before moving to Neosho, Wren had a graphic arts business in Tulsa for 10 years. "It was a good learning experience. That's where I got introduced to fine arts. Before I moved to Tulsa, I wasn't really even aware that a museum existed."

Wren began doing serious art while still in the graphics business. "After a while in the graphics business, you long to do something a little more permanent, a little more meaningful, not just to satisfy a customer."

Wren teaches drawing and design at Crowder. "I teach primarily for selfish reasons. I'm forcing myself to discuss the basics. The very simple fundamentals are what are important in art. It's not some complex set of ideas."

"There is a method in teaching people how to draw, although a lot of people don't agree with that. My method of teaching is teaching people how to see, how to analyze, how to gain more knowledge from nature."

Retiring from teaching is not part of Wren's plans. "If I paint for 20 years, I'll probably always have a class. I have



found that whenever I have gotten away from teaching, my work has suffered. You are around a more creative environment with your students, and you really have to work to keep ahead of your students. They're sharp. It's a good experience. They've got good ideas. You get your attitudes shook up and you have to keep your skills at the highest level."

"The constant exposure to basic fundamentals keeps you on track. It helps you to analyze your own problems. Analyzing all the students' problems, you can hear yourself answering your own questions."

Wren spends around three to four hours per day on his own work. "Any more than that, it doesn't work very well. It's such an emotional thing that after about three hours you're just drained. But I'm always

doing something else—reading, research, preparing canvases, making frames, teaching."

When painting, Wren starts with a basic idea and works from there. "It's kind of a growing thing. You put down one color and that suggests another color pattern or texture. I like to start out without a hard finished image in my mind. You have a high mortality rate with your paintings, but I find that I learn more, because I trap myself a lot of times and I don't know how to get out of it. You learn through your disappointments, probably more than you do through your achievements."

Financial independence is Wren's next goal. "What I'm working for at this moment is to get to a situation where I don't

have to sell paintings, where you don't have to conform to what anyone else wants. I don't really anyway, I don't think, but you really don't know until you get yourself into the position where you don't have to sell a painting. Then I think you start to do more of what you really believe in. Liberated from financial burdens, you probably will get more personally expressive."

If money were no object, Wren would not get lazy. "Anytime anyone is doing something for self-fulfillment, I think you will do more than if you are making compromises. I think that's one of the reasons I had to get out of commercial art. Commercial art is compromise art. You're always compromising what you think is right. The budget just doesn't allow it."

Film society to show 'Warning Shadows'

Warning Shadows, a horror film which probes the nightmares of the subconscious, will be shown at 7:30 p.m. Tuesday in the top floor rotunda of the Billingsly Student Center as the ninth program in the International Film Festival presented by the Missouri Southern Film Society and the Missouri Arts Council.

Warning Shadows is considered a masterpiece of the early German cinema with a vivid use of shadows and reflections that

distort and magnify the action. Director Arthur Robinson draws the audience into a nightmare world of hallucination. A count, his faithless wife and four of her admirers are at dinner when a carnival juggler presents them with a shadow play and proceeds to hypnotize them. The already jealous count has his worst fears about his wife confirmed and enforces a deadly revenge.

The significance of the film is revealed in several critical reviews. Paul Rotha, author of the *The Film Till Now*, com-

mented: "The continuity of theme, the smooth development from one sequence to another, the gradual realization of the thoughts of the characters were flawlessly presented." Lotte Eisner in her book *The Haunted Screen* described the film: "The mirror-illusions represent mirages of thought. . . . The ambiguity of the shadows has a Freudian inspiration. The little illusionist steals shadows and opens the floodgates of the repressed unconscious desires of the other characters. . . . who suddenly start acting out their secret fantasies."

The short film, *Smiling Madame Baudet*, one of the first film to deal with the subject of women's rights, will also be shown. Directed by the militant women's liberationist Germaine Dulac this amazing film has gained stature through the years since its production in 1922. The film centers on the unhappy relationship between a sensitive, intelligent woman and her crude, materialistic husband.

Admission is \$1.50 for adults, \$1.00 for students or senior citizens, or by season tickets.

J. Todd Belk

'All That Jazz' equals, or surpasses, competition

With the announcement of the Academy Award nominations last week came the surprise of *All That Jazz* receiving nine nominations after many critics had passed over it. The film equals, if not surpasses, its competitor *Kramer Vs. Kramer* in its qualifications for outstanding entertainment.

Directed by famed director Bob Fosse, the film centers on the life of Joe Gideon, a Broadway producer who loves the addictive habits of pills, women, booze, and cigarettes. We watch Gideon at the prime of his life, in the middle of several projects. They include staging a new show for Broadway, editing a feature film he's making and hustling the women in his life. We gradually come to the deterioration of this life style and the viewer is suddenly thrust into the reality of a heart attack and death, even though Gideon was subconsciously aware of his fate.

Several reasons are evident for the success of this movie. First, the praise should go to actor Roy Scheider. For the first time in his career Scheider gets a meaty role. In the past Scheider seemed to be a background piece, as in the films *Jaws*, *French Connection*, and *Marathon Man*. This is a great role and he makes the most of it. He even pulls off the singing. I hate to use the term *tour de force*, because it's

been used in connection with women's roles, but the role give Scheider the chance.

Next in line for recognition should be director Bob Fosse. Starting out in films with *Sweet Charity* in 1968, Fosse has grown with each film experience. In 1972 came *Cabaret* and two years later *Lenny*. Now with *All That Jazz*, Fosse lets loose. In parallel with jazz music, the life of Gideon is shown with erratic qualities. The film frequently moves to Gideon's subconscious mind to emphasize his trying life. The story, which was written by Fosse and Alan Aurthur is roughly based on Fosse's past experiences with theatre life. This gives the film some humanity to it, which *The Rose*, similar in subject lacked.

Only one problem may arise from viewing this film. Fosse takes everything to extremes in this film. It's called foreshadowing the plot with symbolism. Throughout the course of the film, the symbolism overtakes the film entirely. A lot of the critics complained that it was too much. I must agree; for some viewers it will become too overpowering, but I strongly believe telling the story Fosse's way is head on with his topic.

Besides the acting talents of Scheider, *All*

That Jazz opens the opportunity for some of Broadway's most outstanding actresses and dancers to be exposed to film audiences. When was the last time Hollywood had dancing stars? This film certainly shows the talents around.

Ann Reinking leads the list of noteworthy females. Starting with Fosse on stage, Reinking appeared in *Cabaret*, *Pippin*, and *Chicago* and starred in his last hit, *Dancin'*. Last year she made her movie debut in *Movie, Movie*, a spoof on 30's movies. In *All That Jazz*, Reinking portrays Gideon's live-in-girlfriend, Kate, who often puts up with his care-free life style.

Modeling after Fosse's ex-wife, Gwen Verdon, Leland Palmer is Audrey. Besides Gideon's ex-wife, Palmer is also the star of the Broadway show he's directing. With the ex-wife comes a 12 year old daughter, Michelle. Acted by Erzsebet Foldi, the portrayal of this young girl is astounding, especially when she dances. At her age, Foldi can be expected to have an exciting career ahead of her.

Perhaps most interesting is the part of Victoria. Coming from a role in *A Chorus Line*, Deborah Geffner makes the transition to film gracefully. As Victoria, Geffner plays an actress in her first big role in Gideon's musical. To edge her way up the

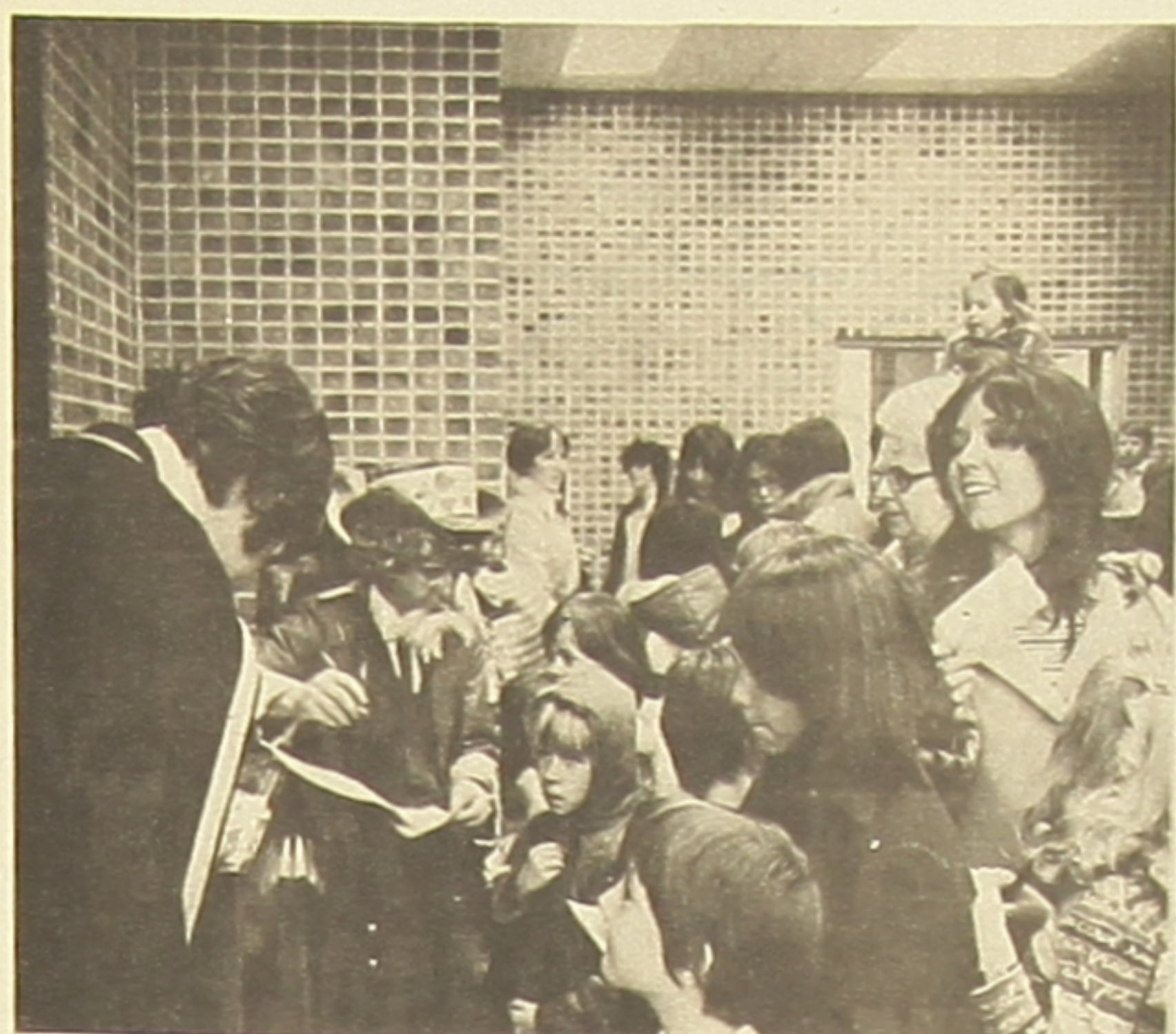
ladder of success Victoria becomes a lover of Gideon's. Though the acting is outstanding, it's the dancing that mystifies the viewer.

Throughout the film Gideon is fighting in his subconscious mind about his extreme life. These scenes are developed in a surreal manner with Gideon facing his super ego in the form of a beautiful woman. Dressed in pure white, the part of Angeline is played by actress-model Jessica Lange. If you will remember after Lange's last role, she was destined to be another Faye Wray with her part in the remake of *King Kong*. For a while it loomed as if no one wanted to use Lange in any film. As luck would have it, Fosse gave this role to her, and it turns out her performance is better than the past and many of the scenes are more interesting.

Also in featured roles are Cliff Gorman, the star of the film Gideon has made, (which resembles *Lenny*) and Ben Vereen as a talk show host who represents the world of mediocrity. Both these people haunt Gideon on his death bed.

The ending of the film is Gideon's decision to let his death occur. This is choreographed into the spectacular death finale with all the major influences of Gideon present.

Young audience finds delight in meeting play's cast



After the two public performances of *The Puppet Prince* on Saturday and Sunday, the actors took time out to meet the audience. To the young children, the glimpse of a real actor brings excitement and chance for an autograph. The play ran eight performances last week for Joplin and Carthage school children.



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Additional information can be obtained from Military Science Department personnel in PA 109 or by calling extension 245.

opinion

Finally—at last!

It has been a long time coming, but finally Missouri Southern's two most outstanding faculty members are going to be recognized this spring during graduation exercises. And basically, if handled correctly, this will prove valuable to both the students and faculty.

Good for the students, yes. Instead of rating faculty members with numbers, and a few less detailed paragraphs, students will have the opportunity to finally pick those of their instructors who are the very best. Yet the students must participate if this project is indeed going to work.

There should be, logically speaking, more nominations from students than from faculty, since the students out-number faculty members terribly. However logical this seems to be, this probably is another example of how rational thinking can become terribly irrational in actions.

The chance is here for those students in the different disciplines to have those faculty members most respected to be rewarded for their work with students, if the students find the time and energy to nominate those faculty members.

As for the faculty, well, it is about time that someone got some honor for teaching a freshman level class. After the criticism that such classes receive from the students as well as the faculty, it is nice to hear that some deem them valuable enough to create a special award for those teaching freshman class.

The only danger is that these awards might lower themselves to becoming a beauty contest, but cautions seem to have been taken to guard against such happenings. As for the money offered as a reward—good sound capitalism.

A fight for freedom

"The threat of possible military action or war may affect the status of the draft bill proposed to Congress. On Sept. 12, the House of Representatives defeated a draft registration bill, voting to shelve a final decision until further study of the bill has been made by a Presidential commission."

The status of the draft bill which this quote spoke of has, indeed, changed. On Jan. 23 President Carter pressed Congress to begin a new bill. This bill would reinstate the draft registration for men and women 19 and 20 years of age. Uncertainties arose with the bill, the most important being whether women should be drafted.

Other uncertainties included which deferments, if any, could be given, especially those concerning medical and educational reasons.

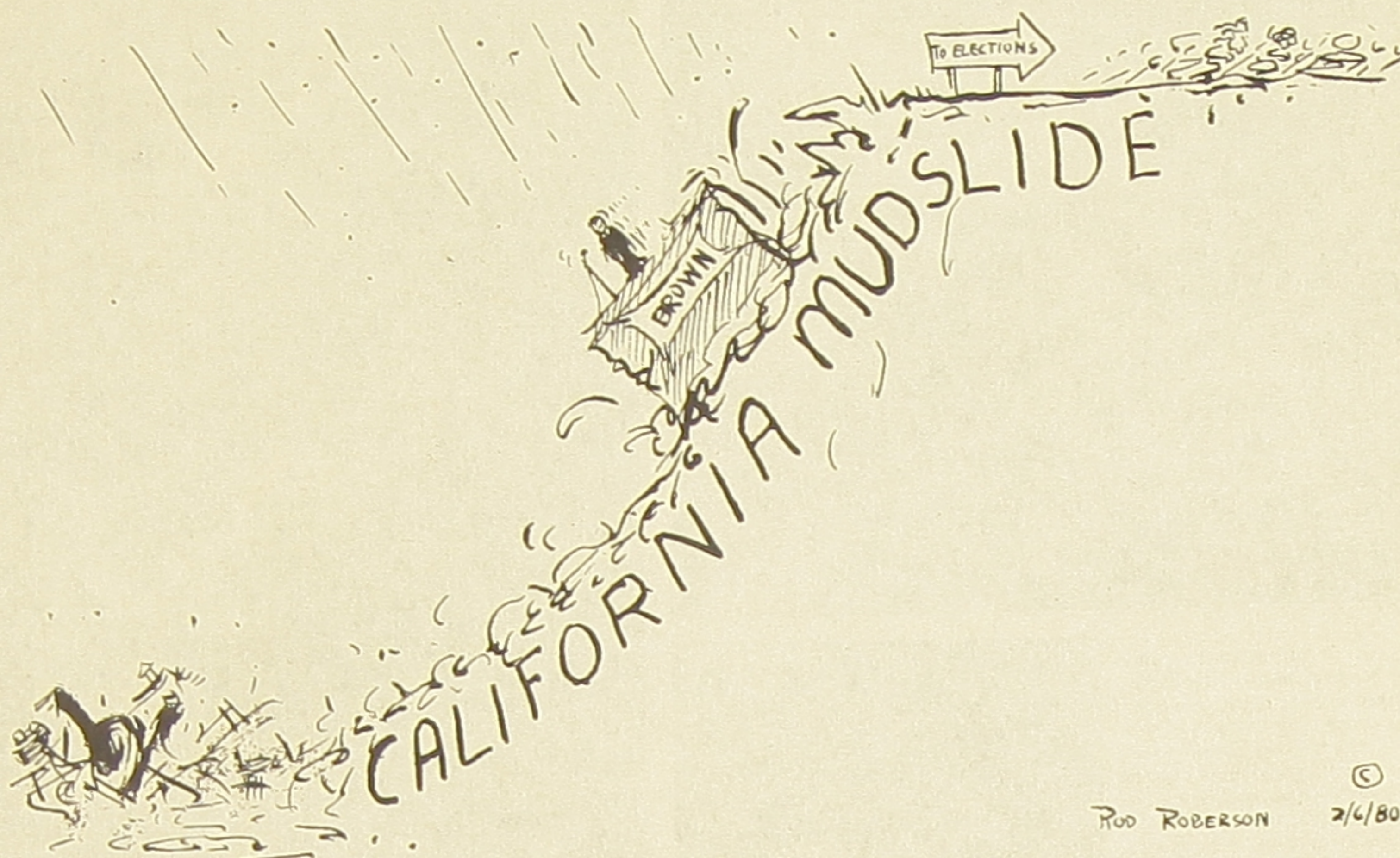
"I would like to know what certain deferments I could claim, when registering. I never really thought it would happen to me; I guess now we'll have to live with it."

This statement of one Southern student sums up what most of the American public has thought. Suddenly, with the onset of the bill's being endorsed and the probability of war's coming closer, Americans are forced to face the inevitable. Some have already begun to create riots, protest, and burn old draft cards.

Misconceptions do exist. Registration is only the listing of names of those eligible for the draft. No military training will automatically begin once the registration is enacted. If the bill is passed, however, and finally enacted, many colleges have suggested having a basic military training course for the student while still attending school. This is the same type of training which any recruit is given. In this training both men and women get the same assignments. The course will show how to fire a rifle, wear uniforms, how to march, how to salute, and other basic military customs.

One major concern with the Army and other national recruiters such as the Marines, Air Force, and Navy is that many students are now shying away from joining their ranks. Just because one is enlisted as a recruit does not mean being automatically drafted. The recruit system is not at all involved with the draft.

"Even if [the draft] were enacted, I really don't understand why there is all this fuss. If it isn't enacted the United States could be caught unaware. We are Americans, and we fight for freedom."



Clark Swanson

Communication a skill,
you know what I mean?

If you can't communicate, shut up.

Quite often, in fact too often, a lot of us are guilty of such a statement. We, all too often, have an idea that we think needs to be expressed but for some reason or another just can't formulate our thoughts to enable us to speak.

In my varied travels I have encountered many such examples and I will be big enough to admit that I have been guilty of such crimes. However, I will not, and am not going to brush over the fallacy that the world's problems are caused by a lack of communication; I mean, how could that be true?

Just because the Secretary of State can't understand how the President wants our ambassador to the U.N. to vote doesn't mean anything. After all, it seems to be a simple yes, no, maybe answer doesn't it?

Another aspect of this topic that bothers me is the almost epidemic use of the phrase, "You know." No,

I don't know.

"We were driving along, you know..." No I don't know, but isn't that why you're telling me, so when you say "You know" I will know. But it seems that if people are going to use the phrase, they would at least use some variations of the phrase.

A simple *do you understand* would be nice, I guess. Or maybe for formal occasions how about a *as you should know*, it sounds a bit more official, you know.

There is another irony that can be found, mostly around college students and those with a higher education. It seems that suddenly, as one reaches the junior level, that the old simple words of expression no longer hold the glamour they once had.

Instead of *think* a lot of people *reflect* around here. And when answering a yes or no question, we often find those words substituted with *most certainly* or *it really seems doubtful*.

But the irony occurs in the fact that once one leaves college for the business world, no one any longer wants to hear *most certainly*; they just want a simple yes. And yes, a yes will save some time that can be used else where.

Many times, in fact, I myself, of all people, have failed to finish sentences for I felt if I could use a four syllable word to insult someone, they weren't worth insulting.

Another instance of word usage that has always bothered me is the word *man*. And truly, its use has me really baffled. Take, for example, this common phrase, *Oh, man*. I just fail to understand the definition of *man* in that instance; what does it mean, you know.

Maybe I am just behind the times as far as word usage goes. None of it really makes sense, but yet everybody seems to understand.

So, if you can't communicate, decoy yourself.



Blaine Kelly

It's a time for melancholics
of the world to unite

What shall we do tomorrow? What shall we ever do?—T.S. Eliot (The Wasteland)

As I contemplate the now heavily traveled highway outside my window and the landholdings my children, if they choose to live beyond conception, will be selling from under their fingernails, I feel there's nothing left to fight for anymore. You can't put up a respectable fight today unless you're a gay activist or a woman, and I'm neither of those. God, I wish I were a housewife married to a rich old man; things would be so much easier. Or a young man married to a rich old woman, or, better yet, to a spoiled young, outgoing, sexy Arabian deep dish who is heir to a large estate and a gallon of gas. Some of us won't be driving much longer; some of us will ride bikes or the callouses on our feet, and grow vegetables in a garden, while some won't have room to plant one, or to plant one foot in front of the other. Some of us will die standing up.

Hey. This column isn't coming along bad at all. Maybe I should have quit with "coming along." Maybe we should all be quitters like our president. He's dying like Tito. He's dying with us as he wonders what to do. We're dying with him, or maybe because of him. Or maybe he's dying because of us. He passes on—we're passive. You'd pass the buck if you had any left. Leave, walk away from his problems? The problem is that the cyclic resurgence of nationalism is defeated with the end of each new election.

Will the ominous red giant collide with us? And our white dwarf lose its snow white summer? Will the aligning of the planets in 1986 trigger earthquakes, tidal waves, or just pull us out of our paranoid little minds?

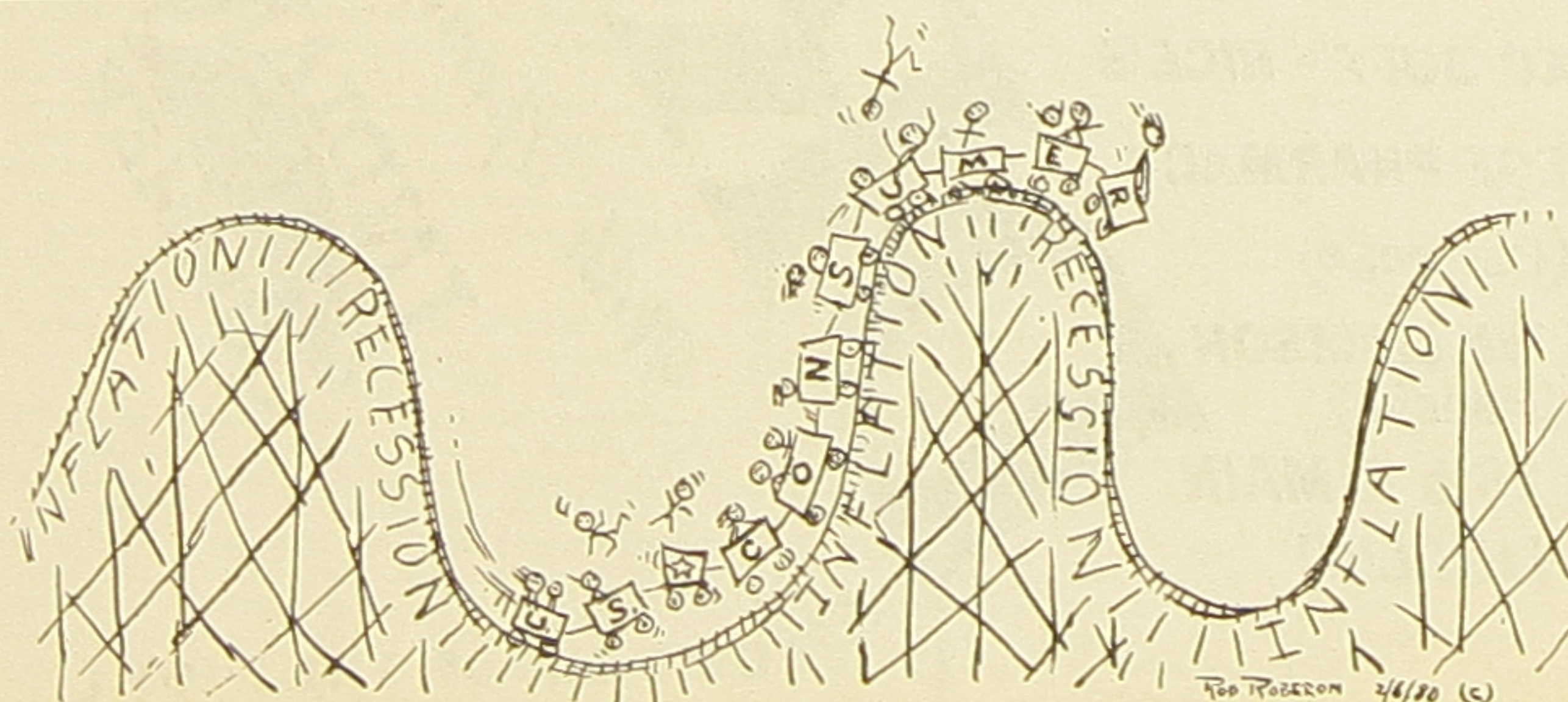
The summers keep getting warmer, the ozone layer thinner, the tans lobster-red, the ice caps are melting. California's sinking into the ocean. The

killer bees are coming. Shall we laugh, if only sardonically? Ha-ha-ha. Eeeee! Nipped in the bud again; this spring fever I've heard about just isn't blooming.

Well, I've written myself dry: my mental fluidity extinguished by Fahrenheit 451. So what shall I do now for want of something new to write about? Shall we review history for want of a future? What shall any of us do?

Shall we drive a more powerful car? Shall we get in-to fights, leave the lights on, drop bombs, contract diseases, bury bones, take to drink, go to shrinks, rarely sleep, keep people as pets, train dogs, race rats, fill the attic with cash, bury treasure, store up leisure, but never relax at all. . [Pink Floyd, The Wall]

Where's my valium?—But I guess I don't need any now, nor do you. Melancholics of the world, unite.



'It seems such a waste of some basically good kids,' he says

By Joe Angeles

Freddy is a runaway in an unfamiliar city, with no friends or relatives to turn to; in his mind that is why he left home in the first place. He feels uncomfortable in his new surroundings, and he has the urge to move on, but the 13-year-old is tired and hungry and no longer wants to use his thumb to snag a ride to his next destination.

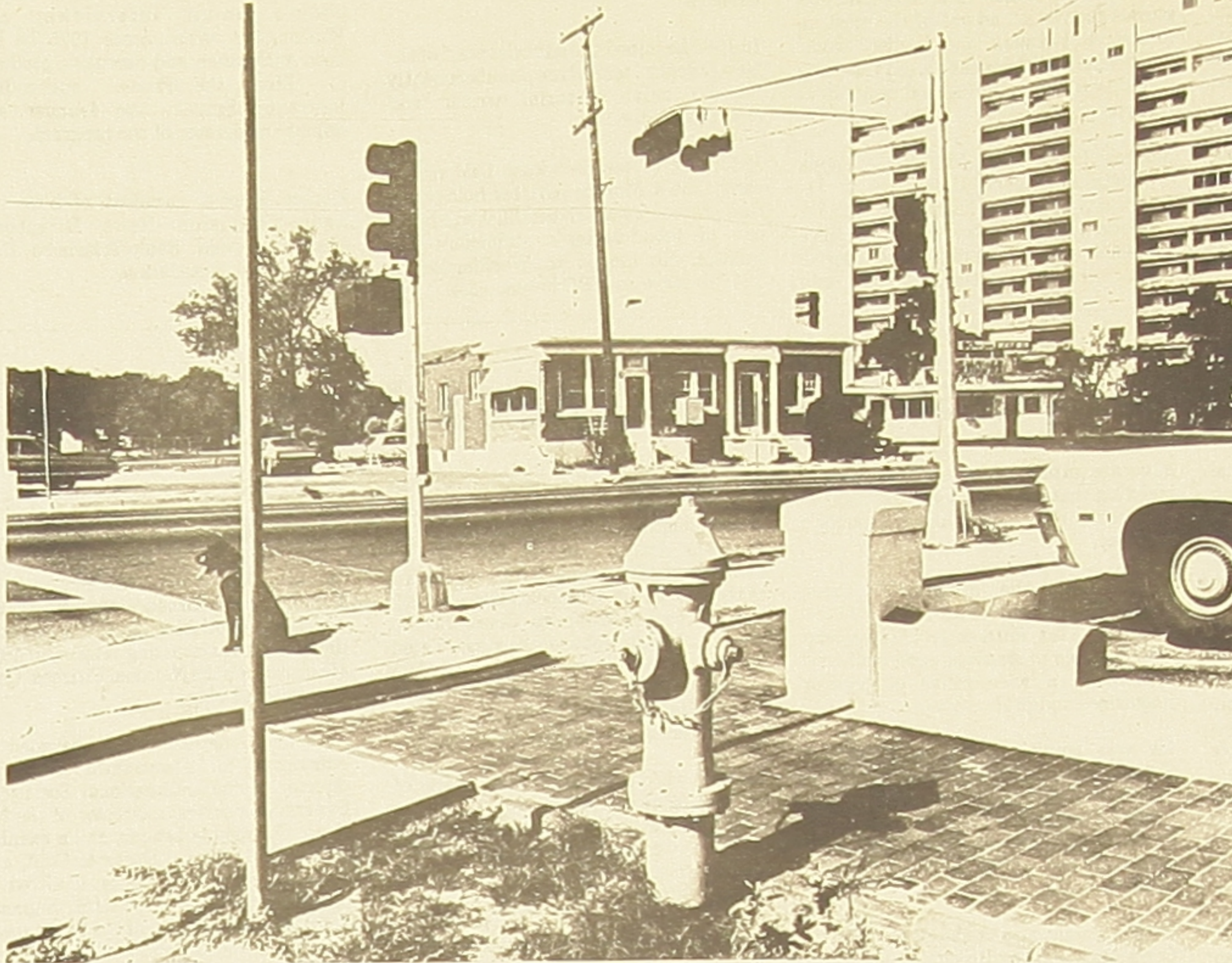
As he proceeds down the street, Freddy spots a car with the windows down and he hastens his pace. Standing alongside the auto, he scans the neighborhood and not a soul is to be seen. Freddy is still apprehensive about his undertaking until he notices the keys in the ignition, and he quickly jumps behind the wheel.

Freddy's act of auto theft places him in the growing number of crimes committed by juveniles. Juvenile crime and the handling of juveniles by the police are governed by a different set of rules than the rules followed with adult offenders.

"When we pick up a juvenile we must read them their rights just as we would with an adult," said Larry Tennis, Joplin Chief of Police. "As soon as we get them back to the station we notify one of the Jasper County Juvenile Officers and then we notify the juvenile's parents or guardians."

Juveniles cannot be arrested; rather they are "taken into custody." In order to be "taken into custody," the person must be under the age of 17. When "taken into custody," a record is made of the action but no fingerprints and photographs are taken. These records are kept separately from other arrest records and they are not open to the public.

"Even though the records are not open to the public, we cannot keep this information totally confidential," said Mike Ward, Jasper County Juvenile Officer. "Much of the information in our files on a juvenile is already common knowledge to the people that live in the same communi-



Streetcorners in a strange town can be lonely for any runaway, but the temptations for criminal activity may be more serious a concern.

ty as the juvenile. But the actual records are kept under close supervision and a person would need proper credentials in order to view them."

After being "taken into custody," a person under 17 years of age cannot be detained for more than 12 hours without the order of a juvenile officer and up to 48

hours with such an order. If the authorities decide to release the juvenile and his parents are willing for him to come home, then he is released to his parents. But if the juvenile is ready to be released and his parents are not willing to have him return to their home, then the juvenile is taken immediately to a juvenile detention center or brought

before a juvenile officer."

If a juvenile is admitted to a juvenile detention facility, he shall be immediately informed by the juvenile officer or the person in charge of the facility of the reason for his detention, his rights to a detention hearing, and his rights during detention.

"At our facilities, we provide the juveniles with food, clothing, and a place to sleep. There are four beds to a room and we also provide adequate facilities for personal hygiene," said Tim Dry, assistant detention director of the Jasper County Youth Detention Center. "Besides being provided clean clothes and food during their stay, they also receive time to watch television and listen to music."

Even though there are many laws protecting the juvenile from being dealt with in the same manner as an adult, a juvenile may have to go through some of the same procedures an adult would during an investigation due to a Juvenile Court order. The Juvenile Court may order any type of investigation it feels is necessary to aid in the case.

In 1979, 566 juveniles were handled by the city of Joplin and 347 juveniles were handled by the Jasper County authorities. Of these totals 117 juveniles fell under the category of felonies and 436 were misdemeanor offenses.

"Most of the major cases we like to pass on to the county with our police force working in close cooperation. In the city of Joplin we try to take care of all of the traffic violations involving juveniles leaving the county open to work on the more difficult cases," said Chief Tennis.

As Freddy drives down the road in his new possession to points unknown, does he really realize the actual crime he is committing? Sure, he is under age and within the age limit to be tried as a juvenile, but if his offense is great enough, he could be tried as an adult. And who will counsel him? Will his parents even want him back in their custody?

"Most of the time it's sad to work at this job and one of those kids returns to my office for the second or third time," said Ward. "But all help we try to give some of them—and it's a very small majority that won't respond—seems to be such a waste of some good kids."

At College View School:

Human growth and development class helps and learns . . .

By Jill Stephens

Human Growth and Development is a course offered by the psychology department for education or psychology majors. Apart from daily class attendance, it is also required for each student to attend at least 10 hours at the Missouri State School for the Handicapped. Here the students work with children ranging from school age to 21 years of age.

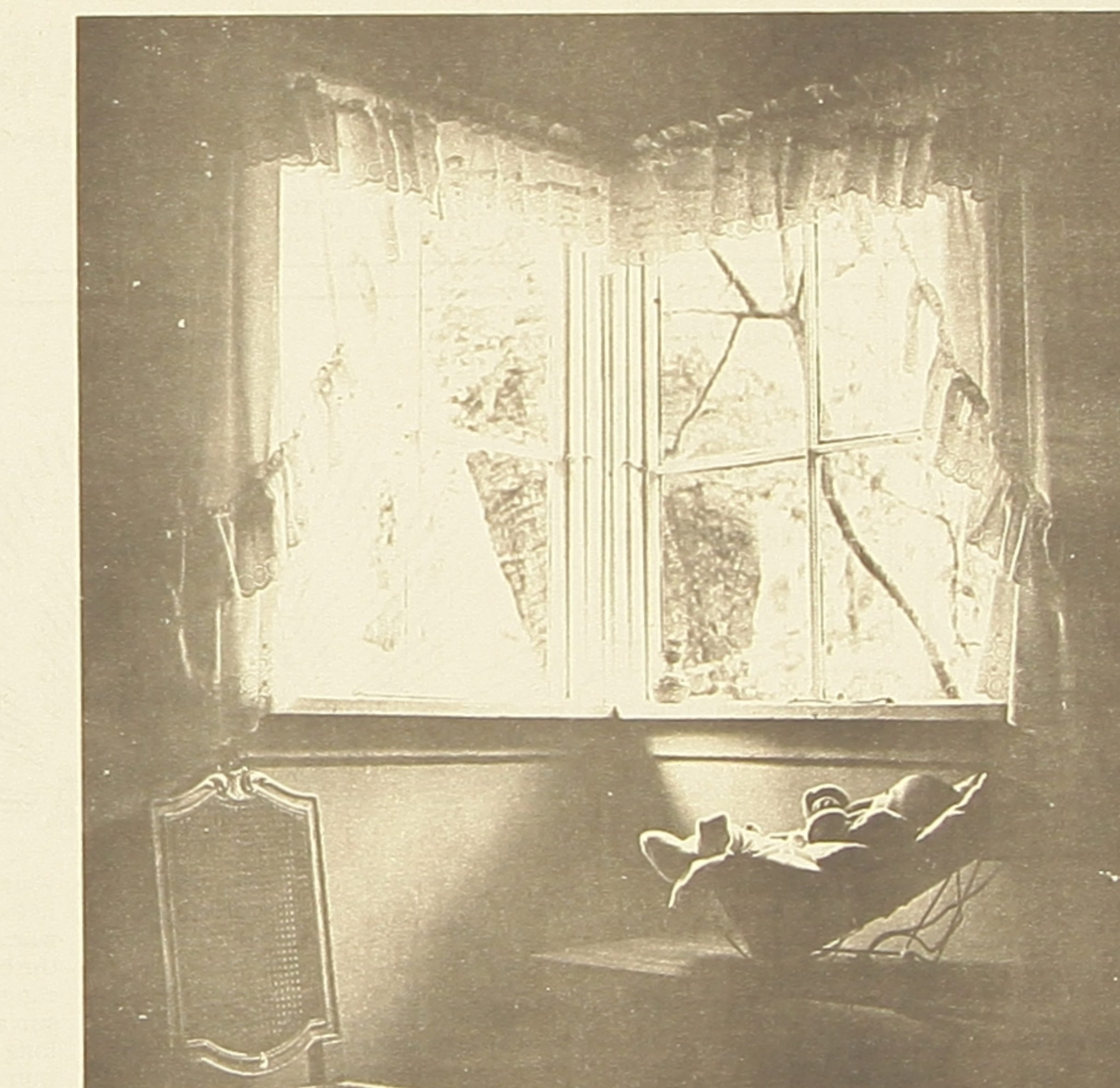
Administrator of the school is Linn Pitts. "We have a very good response from the students in the Human Growth and Development class. All the groups that have come from the college seem very enthusiastic about working with the children. Some even choose to continue to work as volunteer help after they have their 10 hours in because they enjoy working with the children," said Pitts.

The school itself is widely furnished with various rooms and equipment. A tour provided by the secretary at the school, Marilyn Whelan, revealed several physical education rooms, classrooms for each different age group, a cafeteria, a dining room, a work shop with various tools, and a home living classroom.

"In Home Living the children are taught ordinary household chores we take for granted. They are taught to cook, how to use the dishwasher, how to set the table, to make beds, to clean house, and to sew. In the workshop they have all the basic tools to work with; they even have a saw but they must be carefully supervised when they are working with it," said Whelan.

For children who have severe handicaps such as autistic behavior, there is a separate room in which they attend class. To observe these children there is a two way mirror; also silence is required, because they need to have their attention focused on their teacher. At the present there are three children in this special class.

"These children work on a reward system; if they accomplish their assignment, they are given credits. When they build up so many credits, they are allowed to purchase something with them. Some



of these children react violently and extreme caution must be used to protect them as well as the other children. The teachers who work with these children must have extreme patience because these children do not have the attention span as the others," said Whelan.

As the tour continues, in a large vacant room there suddenly appear tricycles and

bicycles of various sizes with children of various sizes riding them. "This is the recreational room," said Whelan. "It is widely used by the children especially now since we are practicing for a basketball tournament with another school."

The school itself is well equipped; many teachers are beginning to use the learning centers with the children. These are set

up so that the teacher can have different groups working at different things to give the children a variety of learning.

Rhonda Carpenter and Larry Wright are from the Human Growth and Development class at Missouri Southern. Although they have just started working with the handicapped children they enjoy working with the children and becoming

involved in watching them learn.

"The kids I work with are all around eight years of age," said Carpenter. "I work with them on their alphabet and also help them in pronouncing words. I worked with the older kids when I was in high school but I enjoyed working more with the younger kids because they are just beginning to learn and they are all approximately on the same level. You have to have a lot of patience with them and let them know that you're there to help. The main thing to remember is that they are the same as we are only they can't learn as fast as we do."

Larry Wright is a math major in his junior year. Wright plans to teach math on the high school level. Taking the Human Growth and Development course is required if teaching is a part of the major selected.

"The kids I work with range from 14-21 years of age," said Wright. "I like working with the older kids because they are more mature and I can relate to them more. Another factor is that they know most of the basic skills by now."

He continued, "I help them with their math and reading. I basically try to get down to their level because they know the difference between me and their teacher and I want them to view me as more of a companion and a helper."

"Encouragement is a great part in working with these kids," said Wright. "I let them know that they are doing a good job and that I'll be there to help them if they need me. Working here has given me a better insight to these kids. Before I had a dim view of the handicapped but now I realize that they are capable of achieving just as we do, only a little slower."

Both Carpenter and Wright feel that this requirement of Human Growth and Development is necessary and beneficial to the course. Wright enjoys working with the handicapped but feels he would be more effective working with high school students. Carpenter on the other hand would like to continue to work with the handicapped if she decides on psychology as her major.

. . .and the experience enlightens

NBC newsman Bill Monroe to speak Wednesday

Bill Monroe, award winning anchorman and executive producer of NBC-TV's "Meet the Press," will speak at 10 a.m. Wednesday in Taylor Auditorium. His appearance is sponsored by the Special Events Committee of the Faculty Senate.

As editor of the "Today" show, Monroe was regarded as one of the most distinguished journalists in Washington. He was winner of the Peabody Award for distinguished broadcast journalism and was perhaps the first interviewer on network television.

Now, as executive producer of "Meet the Press," Monroe has furthered that program's reputation as one of the most informative network panel discussions. Politicians and the press agree in singling it out as the most influential program of its type on television.

Monroe is a 1942 Phi Beta Kappa graduate of Tulane University in his native city of New Orleans. After service in World War II he served as a free-lance magazine writer, a United Press International wire service correspondent, and

was on the staff of WNOE in New Orleans.

In 1949 he joined the editorial staff of the New Orleans Item where he subsequently became chief editorial writer and associate editor.

Returning to the broadcast field in the early 1950's, Monroe initiated bold reporting procedures which established him as one of broadcasting's staunchest advocates. He moved to Washington in 1961 to serve as NBC bureau chief.

In 1968 Monroe became the "Today" show's on-air interviewer and Washington editor. Since 1975 he has been anchorman and executive producer of "Meet the Press," succeeding Lawrence Spivak, the founder and original moderator of the program.

Monroe is past president of both the Radio-Television News Directors' Association and Radio-Television Correspondents' Association.

2 classes to begin

Two new Continuing Education courses begin tonight.

Self Defense for Women will be taught from 7-9 p.m. in Hearnes Hall, Room 212. The fee is \$15 and students may enroll tonight.

This is a 12 hour course covering basic common sense procedures to familiarize women with various means of protecting themselves against physical assaults. The course includes preventative measures to reduce the probability of becoming a victim of violent crime at home, work, and on the street. Students will be taught self defense techniques used in karate, aikido, and jujitsu as well as the use of improvised weapons commonly carried by women.

Instructor of the course is Richard Gordon, director of safety and security at St. John's Medical Center. He is a black belt karate instructor and retired Marine.

A course in Beginner's Stained Glass, taught by Sam Lopp, will meet from 6:30-9 p.m. Thursdays at the Windfall Light Studio at 1901 Joplin St. Fee for the six week course is \$50 which does not include materials and tools. Due to the limited class size of 12 students, persons wishing to take the course must pre-enroll by contacting the Continuing Education Office at extension 258.

This course will provide fundamental instruction in stained glass procedures for the hobbyist. Students will be taught glass cutting, leading, foiling, and soldering. During the class, students will build two projects. Materials and tools should not exceed \$65.

Former FCC commissioner to speak March 17

Nicholas Johnson, head of the National Citizen's Committee for Broadcasting (NCCB) and former Federal Communications Commissioner, will speak at 11 a.m. Monday, March 17, in Taylor Auditorium under sponsorship of the Special Events Committee of the Faculty Senate.

Johnson will speak on "Government, the People, and Public Interest." In his talk Johnson will deal with the notion of consumer action as it gains popularity across the nation and how the American people are seeking new and more powerful channels for "talking back" to government and business interest.

Johnson will offer advice to the citizen who wants a more responsible role in determining the quality of life in America and also will suggest ways in which government and business interests can anticipate and profit from the growing demands for greater private participation in assessing the public interest.

advocate, attacking network abuses and insisting that those who use the frequencies under FCC license are the public's trustees.

Johnson is the author of three books—*How to Talk Back to Your Television Set*, *Test Pattern for Living*, and *Broadcasting in America*—and numerous articles in a wide range of popular magazines and professional journals.

He was adjunct professor of law at Georgetown University Law School in Washington from 1971-73, visiting professor of law at the University of Illinois in 1976, and has presented numerous short courses at the AFL-CIO Labor Studies Center.

He has taught also at the Aspen Design Conference and the Brookings Institute. He has been named one of the Ten Outstanding Young Men in America by the Jaycees, received the New Republic

Born in Iowa in 1934 Johnson received both his bachelor of arts and his bachelor of law degrees from the University of Texas at Austin. He was law clerk to Judge (now Chief Judge) John R. Brown of the U.S. Court of Appeals (5th Circuit), and to the late Supreme Court Justice Hugo L. Black. Johnson was associated with the Washington law firm of Covington and Burling, and was for three years acting associate professor of law at the University of California at Berkeley.

Johnson was appointed Administrator of the U.S. Maritime Administration by the late President Lyndon Johnson in 1964. At 29, he was the youngest man ever appointed to this post, a position he held during 1964-66.

President Johnson then appointed him in 1966 to a seven year term as Commissioner for the Federal Communications Commission, and the new Commissioner quickly became an outspoken consumer-

Public Defender Award, the Georgia American Civil Liberties Union Civil Liberties Award, and other honors.

He has chaired the National Citizen's Committee for Broadcasting since 1974 and began publishing *Access*, a magazine devoted to broadcasting reform, in 1975. He also heads the National Citizens' Communication Lobby.

Johnson is national vice chairman of Americans for Democratic Action, a director of the International Society of General Semantics, a director of the National Consumers League, and a member of Phi Beta Kappa, Order of Coiff, and other organizations. He is admitted to practice law before the U.S. Supreme Court and is a member of the bar in Iowa, Texas, and the District of Columbia.

His regular media commentary is heard on National Public Radio's "All Things Considered," and his column appears in *Access* magazine.

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